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CARNEGIE

MAGAZINE

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VOLUME XVI PITTSBURGH, PA., APRIL 1942 NUMBER 1



A SERGEANT OF THE LIGHT HORSE

By G. W. LAMBERT

Lent by the National Gallery of Victoria, Melbourne, Australia

Exhibition of Art of Australia

(See Page 3)

THE CARNEGIE MAGAZINE

THE CARNEGIE MAGAZINE

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HOMER SAINT-GAUDENS

VOLUME XVI NUMBER 1
APRIL 1942

Will all great Neptune's ocean wash this blood
Clean from my hand? No; this my hand will
rather
The multitudinous seas incarnadine,
Making the green one red.

—MACBETH

—3—

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The Carnegie Institute will be the final home of every worthy collection of pictures and museum objects when the men and women who have chosen them wish to have the world enjoy them.

—ANDREW CARNEGIE

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A NEW YORK READER'S VIEWS

524 FIFTH AVENUE,
NEW YORK CITY, N. Y.

DEAR CARNEGIE:

You are certainly a lover of Macbeth. I have just read your preview and I think you made a fine presentation. I am not detracting at all from your article, but I am wondering why you didn't mention Margaret Webster. I think she is probably the most important part of the production and a great Shakespeare lover. And be sure to look up her "Shakespeare Without Tears."

—ALFRED C. HOWEL

[Miss Margaret Webster's name, like Abou Ben Adhem's, should have led all the rest in the great work of restoring Shakespeare to the stage. Her book, "Shakespeare Without Tears," is something to delight the public.]

THE AMERICAN REPUBLIC

PITTSBURGH, PA.

DEAR CARNEGIE:

In your CARNEGIE MAGAZINE for March, page 290, you label an article "Stability of our Democracy." Of course I understand that this country of ours is a Democracy, but at the same time, constitutionally we are a Republic. You will note particularly that in the last line of the quotation from Jefferson, he mentions "good republicans." As an American, I would have much preferred the article to read "Stability of our Republic."

—ROBERT GARLAND

[Mr. Garland is right in preferring the title American Republic to American Democracy when making a constitutional reference to the form of our government. The editor was personally responsible for the slip, and next time he will be more careful.]

THOSE DESTRUCTIVE CRITICS

P. O. Box 84
CHARLESTOWN, MASS.

DEAR CARNEGIE:

I have just today seen, at the Boston Museum of Fine Arts, your issue for February; and its most correct and splendid article about the New York dramatic critics on page 285 especially pleases me: hitting those self-opinionated chaps, who, because they use barrels full of printing ink with their names, think they themselves are famous, internationally known, etc. Please send me a copy of the issue. I want to ask one of our Boston dailies to follow the plan of James Gordon Bennett, in the New York Herald, i.e., have the reporter tell about the production, but keep his opinion to himself. Who, except themselves, cares what these critics think?

—B. G. SAUNDERS

HITLER'S CONFESSED FAILURE

Never can Germany win a war if England is fighting actively on the opposing side. Only by ideologically destroying it from within can Germany conquer Europe. By brute force alone—never.

—Adolf Hitler in "MEIN KAMPF"



KANGAROO HUNT—ABORIGINAL BARK DRAWING

Lent by National Museum, Melbourne

NOTE ON AUSTRALIAN PAINTING

BY BASIL BURDETT

[This article was written in connection with the exhibition, "Art of Australia," by Basil Burdett and sent by him to Mrs. Richard G. Casey, whose husband is the Australian Minister to the United States and also Minister of State to represent the United Kingdom War Cabinet in the Middle East. It is printed here through the courtesy of Mrs. Casey. The exhibition opened at the Carnegie Institute on April 3 and will continue through May 15, 1942.]

Basil Burdett served in the first World War in France. After the War he opened a private art gallery in Sydney, and in 1931 became art critic on the Melbourne Herald. Soon after the outbreak of the War for Freedom, he resigned his newspaper position and went to Singapore as Australian Red Cross Commissioner. He was killed by a Japanese attack on the Commercial Qantas flying boat in February 1942.

This article is printed here as a review of the exhibition, and as a tribute to a gallant soldier.]

ALTHOUGH more than twelve hundred miles from the Old World and a fairly close neighbor of several Eastern cultures in the Pacific, Australia is an artistic dependency of Europe. This is easy to understand. Australia's history goes back little more than a century in most parts of the continent and its population is nearly one hundred per cent European in origin, the overwhelming proportion being English, Scotch, or Irish in descent.

Less easily understood, perhaps, is the tenacious conservatism that has dominated the artistic scene in Australia for a good many years now, and has strenuously opposed any European movement later than impressionism, on which the national school of landscape is firmly based.

Impressionism arrived in Australia in the eighties, in the paintbox of Tom Roberts, an English-born painter who settled in the country. It came as a

revelation to a little band of native-born painters searching for some way out of the musty backwater of outworn English pictorial conventions that carried the accent of "letters from exile" in every stroke of the brush or pencil, and that constituted most of Australia's artistic heritage.

The coming of impressionism coincided with the period of national awakening of the Australian States at the turn of the century and it gave Australians the means of taking the first really square view of their own land in paint. Since then it has hardened into a tradition, which was doubtless part of an inevitable crystallization of ideas following the achievement of national unity.

Impressionism made an overnight convert of Arthur Streeton, an Australian-born painter of brilliant natural gifts, who, with Charles Conder, then living in Australia, and Roberts, founded the nearest thing to a distinc-

tive local school Australia has yet had. They concentrated on the painting of light and atmosphere, on mood and effect; as unconcerned with form, for the most part, as Monet himself. They drew round them a number of older painters—David Davies, Frederick McCubbin, and Walter Withers, to name only three of the best of them—and among them they freed the land from the exile taint and gave Australia a sentiment for it. They were the first to see it in paint not as strangers, to whom it was forbidding, perhaps, or even hostile, but as men to whom it was home. Impressionism had a double significance on Australia. It freed landscape painting from academic shackles and opened up what was practically virgin country to a painter's brush. Through impressionism, in fact, Australia was born in paint.

So vital and satisfying was this first vision of Australia in paint, so gifted its creators, that it is not surprising that, once accepted, it had a local reception in its early years reminiscent of that

accorded to Manet and others in Paris.

For nearly fifty years impressionism remained dominant in Australian landscape painting. In portrait and figure painting, developed largely by men who went for some years to Europe to study, Australian painters remained true to the precepts of tonal realism, with Velasquez, Hals, and Raeburn as their particular local gods.

The strongest individual influence felt in Australian art during more recent years was that of Max Meldrum, who returned to Australia at the end of the last war with a scientific theory of optical realism based on a close study of certain old masters. He helped to tighten the bonds of existing tradition, if only by a strong opposition to anything modern.

But, in spite of a generally unsympathetic atmosphere, contemporary ideas have made rapid headway in Australia in recent years. It was inevitable that they should make their appearance, however much they might be discouraged by official schools and art



MELBOURNE FROM THE FALLS, 1854, BY ROBERT RUSSELL
Lent by Dixon Collection, Public Library of New South Wales.

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BAILED UP BY TOM ROBERTS

Lent by National Art Gallery, New South Wales

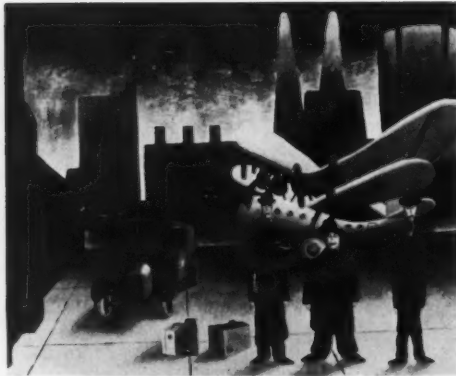
bodies. You cannot insulate a country indefinitely against the penetration of new ideas, more especially when these represent developments in the culture from which a country's art derives.

The story of the modern movement in Australia goes back quite a long way. It was in 1913 that Roland Wakelin, in Sydney, saw a reproduction of Marcel Duchamp's "Nude Descending the Stairs." Soon afterwards he discovered, through the same medium, Cézanne, Gauguin, van Gogh, Picasso, Matisse, and others, and was "very excited and relieved to find that one did not have to be a Sargent or (to quote a local example) a Streeton, to produce a work of art!" Later on, with Roi de Maistre, he went in for wholesale experiments in color. They painted abstracts to color keys based on musical analogies. They became interested in Kandinsky's theories of color properties. De Maistre has since joined the ultramodern ranks in London. Wakelin has settled down to a style based on postimpressionism, influenced notably by Cézanne.

George Washington Lambert, an Aus-

tralian of American parentage, returned to Australia in 1920 and was also a marked influence. He was a draftsman in the English Slade tradition and more concerned with Ingres and the Italians than with Hals, Raeburn, or impressionism. A definite school in Sydney owes its origin to him. As well as the younger generation, he affected strongly mature painters like Elioth Gruner, John Moore, and Daryl Lindsay, of Melbourne. Rupert Bunny, who has two paintings in the collection of Mrs. R. G. Casey in the Australian Legation in Washington, returned to Australia after more than twenty-five years in Paris and brought with him a highly personal art tinged with French ideas and reminiscent at times of Bonnard. An altogether different flavor has come from Margaret Preston. Strongly influenced by Gauguin and by the Japanese, her paintings, usually of the Australian wild flowers, strike a formal and decorative note, based on an arbitrary use of color, rare in Australian painting hitherto.

In Melbourne modern ideas pene-



THE DIPLOMATS BY PETER PURVIS SMITH

trated rather later. Melbourne and Sydney, it should be explained, are the two largest state capitals and twin artistic centers of the Commonwealth.

In Melbourne William Frater and Arnold Shore discovered the postimpressionists somewhat later than did Wakelin and de Maistre in Sydney, but pursued their excited discoveries, particularly of Cézanne and van Gogh, with no less vigor. Adrian Lawlor, a recruit from the sister art of letters, brought an intellectual eclecticism to the propagation of new pictorial ideas, and the group had a notable addition to its ranks in George Bell, an older painter and a graduate from academic ways, and an inspiring and broad-minded teacher.

From his studio have emerged some of the most serious and gifted of the younger painters, amongst them Tass Drysdale and Peter Purves Smith, who, backed by solid technical equipment, are feeling their way toward real creative expression.

Australian art, admittedly largely derivative, has become almost as complex as contemporary art in Europe or America, embracing all forms of expression, surrealism included. Uniting them all, classical and modern, has been a fundamental reaction against the limits of impressionism in landscape and of tonal realism in other branches of

painting. These movements hold the germ of future development.

One hears frequently that, in spite of the fine work of the early Australian impressionists, the country has not yet really been painted. The impressionists isolated Australia's light and atmosphere, the obvious qualities that would yield to their approach. But the rhythms and forms of this ancient and most individual landscape have yet to be interpreted in paint, as have the daily life and the developing character of its people.

Whatever the technique and the formulas enjoyed and debated by painters, behind them must lie the vision and the integrity without which no work of art can ever be created.

TECH COMMENCEMENT

THE commencement exercises of the Carnegie Institute of Technology will be held in the Syria Mosque on Sunday, April 26, at 2 P.M. The address will be given by Henning W. Prentiss Jr., President of the Armstrong Cork Company.

The baccalaureate services, at which Rabbi Solomon B. Freehof, D.D., of Rodef Shalom Temple, will deliver the sermon, will be held in Carnegie Music Hall on the previous Saturday evening, April 25, at 8 P.M.

The graduation exercises are being held earlier this year because of the intensive training of the students, as the public well knows, in connection with war work; and these arrangements will carry the classes below the rank of senior through the summer months.

MAGAZINE INDEX

An index to Volume XV of the *Carnegie Magazine*, covering the issues from April 1940 through March 1942, is now ready and may be had without charge upon request. Address the Carnegie Institute, 4400 Forbes Street, Pittsburgh, Pennsylvania.

THE STORY OF THE ORCHESTRAL INSTRUMENTS

Two Woodwinds—The Oboe and the Flute

BY MARSHALL BIDWELL

Organist and Director of Music, Carnegie Institute

[This article is the second, and concluding one, based on Dr. Bidwell's Lenten lecture series, in which separate instruments were discussed on six successive Saturday evenings.]



It seems appropriate right now, when the eyes of the world are so constantly focused on the Far East, that we should take up the study of the oboe—an instrument from the double-reed group, all of

which have a distinctly Oriental flavor. There is a peculiar note of sadness and mystery in the voices of the oboe, English horn, and bassoon that suggests the Far Eastern lands from whence they were brought nearly a thousand years ago. Although they have been used in Europe for eight or ten centuries, they have still preserved their Oriental character.

As H. W. Schwartz, the music historian, says: "When the Crusaders streamed down through Constantinople into Palestine, they found the double-reed instruments used by the Saracens in their worship, and in their social and military activities. These instruments were almost as characteristic of the Turks and Arabs as the turban, the scimitar, and the Moslem prayers. Shepherd boys used these reed instruments, and as the Arabs squatted in their tents and as camels crossed the deserts, the thin, nasal whine of the primitive oboe was constantly heard. Even fakirs charmed their snakes with it. So the whole Orient seemed to be

held in the magic spell of this plaintive instrument."

The Crusaders were so fascinated by the music of these Oriental wood instruments that they brought them back with them to Europe, along with the silken robes, water pipes, jewels, and other accessories of the leisurely life of the more cultured Orientals. The family name, shawm, was given to these primitive instruments, and when the Crusaders discovered this predecessor of the oboe, it was already thousands of years old.

As far back as we can go in Egyptian history, we find the double-reed shawm. Research scholars have shown that instruments with reed mouthpieces go back as far as those with whistle mouthpieces. We can easily imagine how the first shawm mouthpiece was discovered. A boy in ancient Egypt was perhaps chewing on a piece of reed or cane found in a marsh and gradually the reed became soft at the end and collapsed. When the boy attempted to open up the tube by forcing air into it, the lips of the cane were made to vibrate, and the characteristic reed sound was produced. Gradually this little noise-maker became popular. Some improvements were made on it to make it easier to blow, and in time it became a real musical instrument. The weird, mysterious, plaintive sound of the shawm, however, has come down to us unchanged and unmodified through the centuries, and its secret is wrapped up in this tiny mouthpiece made of two thin slivers of cane. In all the sounds

of nature, there is nothing quite like it.

Actual specimens of these little oboes, or shawms, have been found in tombs of the fourth dynasty, or about 3700 B.C. Except for the mouthpiece, they were much like ancient cane flutes, but the mouthpiece was the part that distinguished them from all other instruments.

Sometime or other the cane tube was ornamented with colored dyes or burning. One eventful day holes were burned clear through the sides of the tube, and like the flute, as we shall see later, a full-fledged instrument was created, capable of sounding several notes, all of the same oboe character. The Egyptian shawms were cut from a cane about two feet long, and they were always used in pairs, two of them held loosely in the mouth and blown simultaneously. The right one played the melody while the left one sounded a lower drone accompaniment. Here we have the first suggestion of a bagpipe that came in much later—and not in Scotland first, but in the Orient.

The Greeks had a similar shawm instrument, called the aulos. I wish to emphasize here that the pipes on Greek and Roman vases and reliefs are not flutes, but double oboes, the sound of which could be as shrill and exciting as that of their relatives, the bagpipes of modern Scotch regiments. Evidently these early shawms were very hard to blow, for the cheeks became swollen and had to be protected with bandages. We are told that the Arabs had a remarkable faculty of making an air chamber of their cheeks, meanwhile breathing through the nose, so that a long passage could be executed without interruption or breaking a phrase. In fact, I have read somewhere that in Egypt today teachers of the oboe train their pupils in this difficult technique by means of a straw and a vessel filled with water. Dipping the straw and blowing, the boy must continue to blow while he is breathing in and out; and if the water stops gurgling, the teacher gives him a box on the ear.

Egyptian clarinet players are trained the same way.

It was not long after the first Crusaders returned to Europe until the shawms spread through France and Germany. Soon they graduated from instruments of the fields and market place and were adopted into musical organizations. By the end of the sixteenth century shawms and drums replaced the older fifes and drums, a custom that finally spread to England. In Shakespeare's time these instruments were called hoboys, or hoeboys; later this changed to hautboys, which literally means high wood. They were so called because they were made of wood and were pitched high. This is the name that has evolved into the present English word oboe. At that time, however, they were not the sweet-toned instruments of today. The reed was wider and thicker than that used now, and the sound produced was rough and strident. In fact, it was an almost universal practice to muffle the oboe by stuffing the bell full of cotton wool.

The French composer, Lully, was the first to take the oboe from the military band and put it in the orchestra. Instrument-makers for years tried to outdo each other in inventing different kinds and sizes of oboes, but, as the orchestra began to take definite shape, these various shawms one by one dropped into oblivion. It has been a case of the survival of the fittest—the useful instruments have won immortality for themselves, while those less useful have disappeared. After a long sifting process of three or four hundred years, four double-reed instruments have been found to be all that are needed in the orchestra and band: the soprano oboe in C, the alto English horn in F, a fifth below the bass bassoon in C, two octaves below the oboe; and the contra bassoon—in C—an octave below the bassoon.

The oboe can be played only for short periods of time. Such a tiny amount of air can be forced between the thin lips of the double reed that playing the oboe is like holding the breath. The com-

poser generally realizes this and is careful to allow a few measures in the music for the oboist to rest and get his breath. Bach sometimes failed to observe this restriction and wrote solo passages for the oboe that are almost impossible to play, unless the oboist takes a lesson from the Oriental snake-charmer and breathes through his nose while playing.

The oboist is often the highest paid player in the orchestra. One reason is that good oboe players are scarce, another is that the oboist has an extremely hard job. His instrument is one of the most delicate and sensitive, both in the key mechanism and in the response of the vibrating column of air. That part of the instrument nearest the mouthpiece that we call the crook is considerably smaller than a lead pencil, and consequently attack and control of the tone are difficult. The mechanism will get out of adjustment at the slightest rough handling.

Incidentally, you never see an oboist playing in a marching band because the control of the reeds by the lips, or the embouchure, is so delicate that it cannot be done while walking. Many oboe players make their own reeds; that is, they start with the seasoned cane until it has just the right thickness and taper. It is almost impossible to get good cane reed at the present time because the best reeds come from the Mediterranean shores of southern France. The selection of that cane and the cutting and adjustment of it are the daily worries of all reed instrument players.

It was Handel who established the practice of having the orchestra tune with the oboe. Since it was difficult to change the pitch of the oboe, it was easier to have all the other instruments tune to it. This custom has survived to this day. When the orchestra comes out on the stage, the first note that you hear is the A of the oboe. The tone of the instrument is small in comparison with that of a trumpet or trombone, but has such a distinctive, penetrating quality that two oboes can hold their

own even in the midst of a great orchestra.

The flute is the oldest instrument of which we have any knowledge. Its genealogy extends into the shadowy era of prehistoric times, when men first discovered that wind blowing across the top of broken reeds produced agreeable sounds. It probably took centuries for our remote ancestors to develop the Panpipes, which consisted of a number of reeds of varying lengths like the pipes of the organ and which were known before history was written. They were sounded by blowing across the open end of the tube.

Aside from this very interesting mouth organ, rough flutes, resembling whistles, have been found among the ruins of Paleolithic times. The men of the Stone Age evidently enjoyed the sound of this instrument, for a great many fossil flutes of the kind used by hunters to lure game have been found.

The Greeks were well acquainted with the flute, and Socrates and Plato both discoursed on it. There are a number of old classic legends of the flute, one being that the goddess Minerva invented it, but when she played it she made such faces that Juno and Venus laughed at her. Alcibiades, about the year 400 B.C., seems to have abandoned the flute for the same reason, saying that a man's most intimate friends would hardly recognize him when he's playing it. The Greek sculptors seldom represented a player actually blowing a flute, and the flutists of the time often wore veils.

As we have seen in the case of the oboe, the Egyptians, being an ingenious people, early discovered the principle that boring holes along the side of a tube will change the pitch. They also found that by covering the holes with the fingers, they could blow the original note for which the Panpipe was intended, and that, as each lower hole was uncovered, the pitch ascended step by step. Here was a miraculous discovery and one that had far-reaching effects on the history of music. The

notes in the scale were thus accidentally discovered, for the sounds that came from the holes just happened because of decorative design or because they fit the fingers most conveniently.

The flute played a prominent part in the lives of the Egyptians, Greeks, and Hebrews. Playing became a fine art, and great contests were held. In ancient Rome the flute was the instrument of religion in pagan rites, and no sacrifice or religious ceremony was complete without it.

The flute found most often among savage tribes was simply a whistle with a mouthpiece, and our American Indians used this type of instrument to call their sweethearts from the wigwam. The Chinese had a cross, or transverse, flute of bamboo, from which it is quite possible the flute of today may be descended.

Our interest in the flute, so far as modern music is concerned, stems mainly from Elizabethan times. Shakespeare speaks of the "recorders"—whistle flutes that were rather primitive but very popular in his day. We find an allusion to the recorder in Hamlet; and we know that Henry VIII, despite a bewildering succession of wives and troubles, found time for daily practice on his recorders. He owned no less than seventy-eight flutes and was known also as a composer for the instrument. Other writers—Bacon, Milton, and Pepys—often refer to these sweet-toned recorders; and it was a recorder on which the Squire in the "Canterbury Tales" of Chaucer "floyted all the day."

This instrument was a conical wooden tube, with from three to eight holes, from which it was impossible to get much expression or variety of tone. What did come out had a pleasant, woody sound, however, softer and sweeter than the transverse flute. Recorders were commonly in sets of four—soprano, alto, tenor, and bass. In Bach's time there were eight instruments of various lengths and pitches. After the time of Bach, when concert

halls and opera houses began to take the place of small rooms for chamber music, the recorder was crowded out by the louder and more efficient transverse flute.

Up to the year 1677, all varieties of flutes were crude. Then a wonderful change occurred. A key was invented—a key that would sound D sharp, which had been very difficult to sound. Before keys were made, the conventional flute had six holes from which a smart player could coax a more or less correct diatonic scale, mostly whole steps. Now the player could operate the D sharp with his little finger and it was much easier to play certain semitones. Strange to say, however, the second key was not invented until a half-century later. It was the creation of Johann Joachim Quantz, the greatest flute virtuoso of his day and famous in musical history as the instructor of Frederick the Great of Prussia. Frederick became a really good flute player and gathered about him the finest musicians of the country for a royal orchestra. He played with them at evening concerts at the palace, standing, with Quantz in the background beating time and crying, "bravo," when he approved. Quantz never flattered the king; if he played well, his teacher told him so; if not, Quantz merely coughed gently.

It was a hundred years after Quantz before any radical improvements were made in the instrument. Then there appeared Theobald Boehm, who spent a lifetime experimenting—determined to remedy the remaining causes of inaccurate pitch. He finally produced a flute with fourteen holes, all the same size, and properly spaced. Running up the scale had previously been just like running up a flight of stairs with steps of all sizes, and it required the dexterity of an acrobat to make any speed. Boehm's flute had the most nearly accurate chromatic scale that had ever been constructed for the instrument and, also, a key or lever, which controlled two or three keys at the same

time. We are indebted to Boehm, also, for our system of fingering, for the shape of the instrument—the cylindrical bore shape—and for the first metal flute. These improvements have also been applied to other woodwind instruments—the clarinet, oboe, and bassoon. For the first time, too, it was possible to play chromatic passages on the flute, and composers could write freely for the instrument, instead of merely in the key of D.

The flute may be considered the coloratura soprano of the woodwinds; the piccolo, practically as old, plays an octave higher and is used for quaint

and fantastic effects; the oboe is the lyric soprano; and the clarinet, the dramatic soprano. While the flute and oboe families have an ancient and venerable history, the clarinet can be traced back only to the middle of the eighteenth century. Because of its contrasting coloring, however, and richness of virtuosity, quality, and range, it, too, became an integral part of this most interesting section.

When we have thus understood the value of each instrument we can form some appreciation of the structure of a great orchestra and the majesty of its performance.

PITTSBURGH IN THE VICTORY BOOK CAMPAIGN

BY VICTOR C. SHOWERS

Assistant, Reference Department, Carnegie Library of Pittsburgh



THANKS to the generous response of the people of Allegheny County, this district went over the top in the Victory Book Campaign far in advance of the rest of the country. Not only was the Pitts-

burgh district the first large metropolitan area to reach its assigned quota in the book drive for our soldiers and sailors, but that quota has now been exceeded by nearly fifty thousand volumes. Since the campaign began on January 12, residents of Allegheny County have donated the huge total of one hundred and sixty-eight thousand books for America's service men.

Ralph Munn, director of the Carnegie Library of Pittsburgh and county chairman of the Victory Book Campaign,

ascribes the success of the drive primarily to the fact that so many groups gave it their enthusiastic support. "The librarians of the city," he points out, "sponsored the local campaign in the first place, but before it was over organizations as different as the Girl Scouts and the local newspapers had adopted it as their own. It was a real community effort—just the sort that we must maintain to win the war—and the people of the Pittsburgh district may justly take pride in the result of this effort."

In organizing the Victory Book Campaign, Mr. Munn was given valuable assistance by an executive committee consisting of Lorena A. Garloch, University of Pittsburgh reference librarian, Mrs. Albert L. Vencill; George Seibel, director of the Carnegie Free Library of Allegheny; and James E. Bryan, head of the Carnegie Library lending department. As the drive got under way it quickly developed that the two most vital elements would be effective pub-

licity, to spread the news that books were wanted, and an adequate number of well-distributed collection points.

Editors and radio commentators cooperated in the appeal for Victory books from the beginning. The Post-Gazette, the Press, and the Sun-Telegraph published numerous stories on the progress of the campaign, while neighborhood and suburban papers carried the news to their readers. Our local editors assigned special writers to cover the drive, with the result that appropriate stories and pictures appeared almost daily in their newspapers for more than a month. As the book campaign neared its climax, Attorney I. Elmer Ecker, president of the Post-Gazette's Dapper Dan Club, lent the full support of that civic organization, which proved especially valuable in enlisting the aid of government officials.

Since library buildings are not convenient to everyone's home, it was important to secure many additional places where books could be deposited. The Gulf Refining Company, as well as Atlantic and Esso, volunteered to make some five hundred service stations available as collection centers. Schools, office and municipal buildings, and apartment houses also received Victory books; altogether about one thousand depositories were utilized throughout the county. Donors who were unable to take their books to any of these places were visited by the Red Cross motor corps.

So many women's clubs, service organizations, Boy and Girl Scout troops, and parent-teacher associations participated in the campaign that it is impossible to single out any one of them for special mention. As for individuals, it will never be known how many unsung heroes the drive produced. Its sponsors, for example, just happened to hear about the wife of a service-station owner in East McKeesport who collected nearly a thousand books by her own unaided efforts. That woman had every right to be proud of her accomplishment but, even in this

age of publicity, she preferred to serve in silence.

The mere thought of sorting one hundred and sixty-eight thousand books would daunt the average person, but Mrs. Albert L. Vencill, a former New York City librarian, now a resident of Pittsburgh, who was in charge of a similar task here during the World War, gladly assumed this responsibility. All the sorting was done in the Rehearsal Hall of the Carnegie Institute, and Mrs. Vencill had the assistance of at least fifty local librarians, who gave their evenings and Saturday afternoons to the work.

Both the quality and condition of the books donated proved surprisingly good, in view of the fact that many contributors undoubtedly raided their attics as well as their living-room bookcases. Approximately fifty-five per cent of the total number of volumes were found suitable for immediate distribution to the armed forces, a proportion that compares favorably with the national average. Many of the remaining books, which were in good condition but which made their appeal primarily to women or children, were set aside to be sent to newly established libraries in war "boom" towns, some of which have been entirely destitute of library facilities. Even the books in poor condition were not useless, for the campaign committee was able to realize nearly \$500 for the USO and the Red Cross by selling them as waste paper.

So many different types of books came in during the course of the drive that it would be impossible to enumerate them here. This was extremely fortunate, for two or three million young men inevitably display a wide variety of interests. Unfortunately, however, a few of the larger counties in Pennsylvania have not yet passed their quotas in the campaign, with the result that the state as a whole has yet to reach its goal of one million books. For this reason, the Carnegie Library and all its branches will continue to receive books for the service men through the month of May.

THE LOUISE PERSHING PAINTINGS

The Carnegie Institute Presents a One-Man Show of a Pittsburgh Artist

By JOHN O'CONNOR JR.

Acting Director, Department of Fine Arts

EIGHT years ago the Carnegie Institute adopted the plan of presenting annually an exhibition of paintings by a contemporary artist of western Pennsylvania. The theory of the show is to give a full-length portrait, as it were, of the work of an outstanding artist of this community to the end that the public may see it in one place at one time and be in position to observe its evolution, progress, and growth. In 1935 the exhibition was by Malcolm Parcell; in 1936 by the late John Kane; in 1937 by Samuel Rosenberg; and in 1938 by Virginia Cuthbert. The exhibition was omitted in 1939. In 1940 the honor went to Clarence Carter and in 1941 to Everett Warner. This year the show is given over to paintings by Louise Pershing.

Louise Pershing was born in Pittsburgh, and here she has lived and worked. On this record and on her ability to portray her community and its people, she is particularly entitled to a place in this series of exhibitions by contemporary artists of western Pennsylvania. She studied three years at the Pennsylvania Academy of the Fine Arts, from which she was graduated. In 1927 she enrolled as a special student at the Carnegie Institute of Technology and



MRS. LITTLE

worked at various times under Giovanni Romagnoli and Alexander Kostellow. She began to exhibit with the Associated Artists of Pittsburgh in 1927, and she has shown two or three canvases in practically all of its annual exhibitions since that time. By invitation she has exhibited in each of the shows of selected Pittsburgh artists sponsored by the Carnegie Institute; and her canvas,

"Seedlings," was in the 1937 Carnegie International. Since 1932 she has been represented, at one time or another, in many important national exhibitions in this country.

Louise Pershing's paintings have been given many honors. The portrait, "Mrs. Little," in the present exhibition, won the Art Society of Pittsburgh Prize in the 1931 exhibition of the Associated Artists; the painting, "Age Dreams," was given their third prize in 1932; the water color, "Riding Stable—Pittsburgh," was awarded the Elizabeth B. Robb Memorial Prize in the 1940 Associated Artists; and in the 1941 exhibition, "Summer Storm" was given the Ida Smith Memorial Award for a Figure. She received the Vera Hurd Memorial Prize for the painting, "Over the Hill," in the first annual exhibition of the Women Painters of

America at the Wichita Museum of Art in 1936; and, that same year, the Cooper Prize for "Coal Tipple" in the forty-fifth annual exhibition of the National Association of Women Painters and Sculptors.

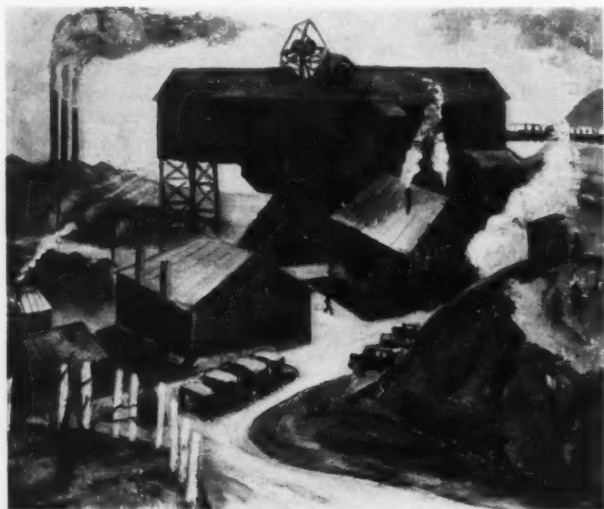
The paintings in this exhibition—thirty in number—represent the work of the artist from 1931 to 1942. They show her range as a figure, landscape, and portrait painter, her development, her inventiveness, and an ever increasing command of her medium.

The earliest of the pictures in the show, "Mrs. Little"—an elderly lady of great dignity, admirably painted against a harmonious background—reveals that the artist did not set out to be a commonplace portrait painter. She continued to carry out her philosophy in a later portrait, that of Dr. George B. Moreland, which is an unusual and satisfying performance. It follows the Renaissance idea of presenting not only a likeness of the sitter, but, by introducing into the canvas the implements and symbols of his trade or profession, of offering a biography of the subject as

well. She is perfectly able to paint a portrait in the traditional and naturalistic way, as in "Ralph Radcliffe," but she evidently has a feeling that art demands something more. The figure studies, "The White Blouse," "Girl with Bowl," and "The Yellow Hat," are enhanced by the appropriate and colorful backgrounds from which they seem to emerge. Her ability to place figures in juxtaposition, to get solidity, and to achieve a third dimension on canvas may be seen in "Sisters" and "Seedlings," both painted in 1937.

Louise Pershing's painting is, when the theme demands, vigorous and powerful, not only in her brush strokes but in her drawing, outline, and color. She makes use of broad, bold patterns. Her means are adapted to her purposes. That is why she can present an industrial scene so effectively, as in "The Black Monster," "Coal Tipple," "Smoke Fury," "National Tube Mills," and "Zero—Pittsburgh Depression." These paintings, each in its own way, give the very feeling of this industrial community. "Smoke Fury," with its

powerful, rust-colored blast furnaces, its walled and fenced-in mill enclosure on one side, its into-the-depth, narrow, ravine-like street, relieved only by the yellow of a trolley car and the elevated railroad on the other side of the mill, might have been painted by Utrillo if he had lived in Pittsburgh instead of Paris. On the other hand she can paint with delicacy and lightness, as in her three recent



THE BLACK MONSTER
Lent by The Pennsylvania State College

canvases: "The Hunter's Return," "Foggy Morning," and "A Pause on the Road." In these she has reached a new phase in her career. In them she depends largely on her color, her flair for fantasy, and her marked ability to conjure a scene out of a fertile imagination.

Her landscapes are never lyric and gracious, but neither are the actual views of the country she paints. They are painted with vigor, and by her selection of materials, her arrangement of vegetation, and her colors she is enabled to evoke a very definite mood. This may be seen in the somber, weird, brooding canvas, "Westward," which exudes an atmosphere of gloom and foreboding, and again in the well-organized and consistently toned painting, "Autumn," which was purchased by the One Hundred Friends of Pittsburgh Art from the 1935 Exhibition of the Associated Artists of Pittsburgh and presented to the Board of Public Education.

The artist's ingenuity in composing, her appreciation of the decorative quality of a painting, and her sense of humor may be seen in her two ambitious canvases, "The Twins" and "Greentree—Summer Afternoon."

Her canvases are thoughtful and well designed. Her compositions are original, and her interest in form tends to lead one in and around her subject with ease and grace. It is color that differentiates oil painting from other forms of art, and Louise Pershing is a colorist. She has never feared to experiment, and her stature as an artist grows under the severe test of having her retrospective



THE HUNTER'S RETURN

paintings assembled in an exhibition devoted exclusively to her work.

The exhibition is installed in Gallery I, third floor, and will continue through April 26.

SHAKESPEARE BIRTHDAY CELEBRATION

ON Thursday, April 23, at ten-thirty in the morning, the birthday of William Shakespeare will be celebrated at the entrance to Carnegie Music Hall. His statue will be crowned, according to the annual custom, and Henry F. Boettcher, head of the drama department at the Carnegie Institute of Technology and president of the Shakespeare Birthday Club of Pittsburgh, will salute the bard on this 378th anniversary of his birth. A sonnet written by the first president of the Pittsburgh club, Samuel Harden Church, will be read at the conclusion of Mr. Boettcher's salutation.

ANDREW CARNEGIE'S SHADOW

An institution is the lengthened shadow of a man.
—EMERSON



THE GARDEN OF GOLD



THE Gardener cherishes in his heart a strong hope of raising \$1,000,000 this year, and a similar amount next year, toward our undertaking to have \$4,000,000 in hand by 1946 in order to receive from the Carnegie Corporation of New York \$8,000,000, constituting a new and vast endowment fund of \$12,000,000 for the Carnegie Institute of Technology, which should yield an additional income, under normal conditions, of \$600,000 a year, practically all of which will always be spent in Pittsburgh. Consequently every citizen of our community should be vitally interested in swelling this reservoir of money. Mr. Carnegie used to say, "The gods send thread to the web begun." Well, this \$4,000,000 fund is under way, having already gathered \$1,649,767.73. There is still \$2,350,232.27—a heavy sum, and yet not too heavy—to be obtained from our friends, and it should be repeated that any contribution to this noble enterprise—however small, however large—will be gratefully received by the Gardener. No one has ever yet given \$1,000,000 except Andrew Carnegie, who has given nearly fifty times that much.

The people of Philadelphia gave \$5,000,000 to the University of Pennsylvania in a three-year campaign, and the people of Atlanta in the same time raised the same amount there in the general cause of education. Everyone will agree that when the war for freedom ends, universal education will be the first essential for universal equality; and no nobler use of wealth could be made now than to add to this fund, which will go a long way toward the reconstruction of the spiritual world.

Well, the Garden of Gold has had many visitors during this month of April. First, came a man who is always a keen lover of the work of the Museum in the field of paleontology—

that means, ancient geology and the life that it has hitherto enfolded in the unbroken rocks—and he gave the Gardener \$1,500 for the promotion of these mysterious discoveries for the benefit of visitors to the Carnegie Institute. His check will therefore make itself a wonder-working gift.

Then came Mr. Gustave H. Kann, whose generous foundation, through a gift of \$1,000, for a memorial to his wife's mother, Julie L. Solomon, has already been acknowledged in this department; and now he is setting up a fund in memory of his wife—who died recently—to be known as the Evelyn Solomon Kann Memorial Scholarship, and starts this precious objective with a new gift of \$2,500 to the Carnegie Tech 1946 Endowment Fund—a donation which will cause students through time immemorial to bless his name. This \$2,500 becomes instantly worth \$7,500 in our 1946 program. See how each month speeds us toward the goal!

Then, every day through the whole month the happy Gardener stood beside his open gate and received an almost innumerable throng of former students—boys and girls together—who brought him these gifts, showing how deep a hold gratitude and appreciation have on the hearts of those whose minds have been nourished through this great school. Here are some of them:

Harry Breverman, Henry C. Brown, Harold B. Cheswick, Eugene Dowling, Junior W. Everhard, Rabardy Floyd, James A. Gates, Esther Graves Gibbin, Harry Ginsburg, Herbert S. Hiller, E. H. Keller, Anthony J. Kerin, Mr. and Mrs. J. C. Lightfoot, Mr. and Mrs. H. M. McCully, Edgar J. Meyer, A. Stewart Murray, Mary L. Rhoads, John S. Richards, David J. Ross, Eleanor F. Stalnaker, Richard M. Taylor, Gilmore L. Tilbrook, James P. Tumpane, Miriam Weikert, and Peter Zeleznik. This

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group has contributed by their separate gifts the sum of \$391 to the 1946 Endowment Fund. Mr. Cheswick's gift and Mr. Floyd's gift have been made especially for the Hower Memorial Fund. Mr. Floyd's gift was the initial contribution for this special fund to come in. He sent it upon reading in the December 1941 Carnegie Alumnus of the establishment of a room in the proposed library by members of Theta Xi fraternity in memory of Professor Hower.

There are three anonymous gifts to be reported this month, one for \$100 and one for \$150 which have been given for the Chemistry Department Research Fund—a separate fund under the Endowment; and another friendly gift of \$4 from a member of the Associated Artists of Pittsburgh to the Tech Endowment Fund.

There is also a less recent gift of \$297.50 to report. It was contributed by a group of alumni comprising Mrs. B. R. Bevins, Fred J. Buehler, Harriett Calhoon, Harold G. Culin, J. W. Dougherty, Martha P. Eggers, Mrs. T. J. Fee, Mrs. C. R. Fetrke, D. P. Fitzsimmons, Charles G. Gable, Paul J.

Galbreath, Raymond T. Gillis, Robert D. Gilson, Samuel Horelick, Robert S. James, Eugene D. Jarema, Lt. Col. F. H. Koerbel, Mrs. T. Kotzin, Samuel Lebon, Alfred H. Parthum Sr., Lawrence E. Smith, Mrs. Arthur Stoeltzing, Mrs. C. A. Stover, August E. Vandale, Alfred Watson, Barbara White, and Ralph T. Whitney.

All these contributions noted above, added to the total sums acknowledged in the Garden of Gold for March 1942, bring the total of cash gifts for the work of the entire institution since the inauguration of the CARNEGIE MAGAZINE, fifteen years ago this month, to the following amounts: \$1,348,922.95 for the Carnegie Institute; \$40,629.12 for the Carnegie Library of Pittsburgh; and for the Carnegie Institute of Technology, \$230,745.68 for operation and equipment, and \$1,653,210.23 for its 1946 Endowment Fund; making a grand total of \$3,273,507.98 for the three institutions. There is still \$2,346,789.77 to be raised so that Tech can meet her obligation to the Carnegie Corporation of New York in the receiving of the \$8,000,000 in June 1946. So who will give—from one to a million?

AMERICAN WATER COLOR EXHIBITION

On Circuit by the Federal Section of Fine Arts

THE genesis of the American Water Color Exhibition now being shown at the Carnegie Institute is worth the telling. It began while Edward Bruce, the artist, and Chief of the Federal Section of Fine Arts, recovering from an illness, was confined in a bare white-walled hospital room. He felt that the room would be much pleasanter if there were some good pictures on the walls. He tried the experiment for himself and found that a few paintings made his stay in the hospital much happier. He decided to do the same thing for others if the opportunity ever presented itself.

In November 1940 Mr. Bruce organ-

ized a national water-color competition. Three hundred paintings out of some ten thousand entries were selected by a jury composed of four distinguished water colorists—Charles Burchfield, John Marin, Eliot O'Hara, and Buk Ulreich.

Of the three hundred water colors selected, two hundred were purchased by Government funds at the uniform price of \$30, and one hundred were purchased with funds made available through the generosity of the Carnegie Corporation of New York. One third of the selection was sent to the Marine Hospital at Carville, Louisiana, and two hundred were reserved temporarily



SHOCKING THE WHEAT BY CHARLES THWAITES

for the circuit exhibition to show what was being done in the length and breadth of the United States in this ever popular medium, with the hope that the paintings would interest communities in decorating their own hospitals in a similar way.

The exhibition, its organization, and its results, did for water colorists what the Carnegie Institute Directions in American Painting attempted to do for artists who work in oil. The exhibitions are parallel in many respects, none more significant than the number of relatively unknown artists selected for the shows, an excellent sign for the future of art in the United States.

The members of the jury noted, very properly, in their report that little of the work was derivative, that the artists did not merely picture the American scene, but that they went deeper and interpreted the spirit of their own land. Also, they remarked particularly on the freshness, vitality, and, in a surprising number of cases, distinguished quality of the entries.

Although the jurymen evidently kept in the back of their heads, while judg-

ing, the ultimate purpose and destination of the water colors, there is evidence that the artistic merit of the work was the important criterion. The exhibition is a surprisingly even one. There is a sustained tempo throughout. Freshness is a marked characteristic of these pictures, and this is as it should be in as spontaneous a medium as water color. The subjects are cheerful, with a predominant number of landscapes. Social comment in the bitingly critical sense is absent from the show, and where comment on American life appears, it tends to be humorous and good-natured. As Forbes Watson has pointed out in his foreword to the catalogue: "I do not think that any particular theory applies to this exhibition. Its interest lies in its sense of freedom. Running through it is the unaffectedly free expression that more and more is becoming the keynote of contemporary American painting."

The exhibition is installed in the balcony of the Hall of Sculpture and in Galleries E and F, second floor, where it will continue through May 12.

J. O'C. JR.

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CARNEGIE TECH IN THE WAR

BY ROBERT E. DOHERTY

President, Carnegie Institute of Technology

[This statement, showing the large and comprehensive extent to which the Carnegie Institute of Technology has placed the whole of its physical structure and equipment, its gifted faculty, and its well-trained student body at the service of the Government in the task of winning the war, is sure to be absorbed by our readers with profound interest and lively approbation. President Doherty has not said it himself but it can be said for him that he has been in intimate contact with the Government at Washington for nearly two years on every phase of the war that can be developed and aided by the resources of this educational institution. Washington knows that Carnegie Tech's enormous facilities, both as to trained intelligence and scientific equipment, have been dedicated to the cause of victory as the first obligation of patriotic citizenship.]

THE war has imposed new responsibilities upon the Carnegie Institute of Technology. These have brought alterations in schedules, shifts in emphasis, expansion in research activities, and heavier burdens for students and staff. This statement indicates what these changes are and some of the reasons for them.

NATIONAL MOVEMENT TO ACCELERATE PROGRAMS

There is a nation-wide movement to accelerate collegiate programs. The general idea is to keep colleges in practically continuous session throughout the year, and thus to bring students to graduation earlier.

There are two different reasons for this movement. One is to make it possible for students to complete, or approach completion of, their college work before being called to military service. This purpose is undoubtedly the controlling one in colleges of liberal arts and fine arts. The other reason—urged by the Government—is that there are shortages of certain kinds of professional personnel essential to the war effort—for example, engineers, physical scientists, production supervisors, physicians, dentists. The present policy of the selective service system is to defer the calling of a student in college whose graduation would decrease such a shortage. It is therefore desirable to increase the number of such

students and to advance the date of graduation.

CARNEGIE'S PLAN OF ACCELERATION

It is principally the latter reason—to increase the supply of engineers and scientists as urged by the Government—that affects the students at the Carnegie Institute of Technology, though we have decided apart from suggestion by the Government to include students in architecture and secretarial studies in this same category; and there are of course men students in the College of Fine Arts who feel the pressure of the first reason—that is, to complete academic work before being called to service. For reasons indicated in the following paragraphs, Carnegie plans for the year 1942-43 to graduate at the earliest possible date the present senior and junior classes in engineering, science, architecture, and secretarial studies, and to advance as far as possible without the use of a summer term the graduation date of all other students. This plan means saving almost six months for the engineers, scientists, architects, and secretaries of the present junior class and about one month for all others in that class.

One paramount consideration, which was clear and convincing, led to the above conclusion to accelerate the present senior and junior classes. It was the fact that national safety partly depends upon the availability of the greatest

number of engineers and scientists that can be graduated in the next year or so, during which period the armed forces and industry will make their great expansion. It seemed imperative, therefore, that we adopt a schedule enabling the senior class in all colleges to graduate on the earliest possible date—April 26—instead of the originally scheduled date of June 8, and including a summer term for the present junior classes in engineering, science, architecture, and secretarial studies, thus enabling the class of 1943 in those subjects to graduate before Christmas 1942. This plan, though requiring additional costs to the Institute, was approved by the Trustees.

The question whether the lower classes also should be accelerated was, however, surrounded by debatable issues and uncertainties.

This much was clear: accelerated programs for these classes should be adopted

only if doing so would substantially increase the supply of graduates; otherwise such programs, with their attendant costs, dislocations, and probable decrease in educational efficiency, will be undesirable for the students involved—engineers and scientists.

It was also clear that in a fully accelerated plan for all classes the number graduating each year could not be increased unless the number of students entering the institution each year were also increased. After the gain of the first year or so, merely, the students

would complete their programs approximately one year earlier but obviously the number graduating each year would be the same as before. The significant point is that the number entering each year must be substantially greater, or acceleration for all classes does not appear desirable.

Our study indicated that not only would such an increase in entering students depend upon the extent to which financial aid would be available for them, but the number of students already enrolled that could attend summer terms would also depend upon such aid. If there is to be a greater output of engineers and scientists, and therefore a corresponding increase in the number of students entering college to study in those fields, we must draw upon the reservoir of capable high-school graduates who are unable to obtain the funds necessary for a college education even under

normal schedules. Now if such students cannot meet the expenses of the normal college program, it would seem quite impossible for them without financial aid to bear the additional expense involved in a fully accelerated program. Furthermore, even those students already enrolled would have difficulty. If they are to attend three college terms a year instead of two, they must not only bear the added immediate cost of the summer term but forego the opportunity—essential for a large portion of our students—to earn money during the



ROBERT E. DOHERTY

Portrait by RANDALL DAVEY

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summer to defray part of their educational expenses. Hence it seemed clear that without greater financial aid than the institution was able to provide, acceleration below the level of the present junior class would not accomplish the purpose of increasing the supply of engineers and scientists.

Another issue that seemed debatable was whether the contribution to the war effort by students who work in war industries in the summer would not balance the contribution they would make by completing their college programs earlier through acceleration. Not only would their direct contribution to war industry help the production effort at the time when such help is vital, but the practical experience gained in industry would be invaluable to them after graduation.

However, our conclusion not to accelerate all classes by means of the summer term was based primarily upon our conviction that without financial aid considerably beyond the resources of the institution, the purpose of such acceleration—that of increasing the supply of graduate engineers and scientists—would not be accomplished. And though there had been considerable discussion of such aid from the Government, no funds had become available up to the time when our plans for the academic year 1942-43 were completed. However, we may possibly adopt a different program for the year 1943-44. If financial aid is forthcoming it may at that time seem advisable, in the light of the existing situation, to accelerate all classes.

FACULTY MEMBERS IN GOVERNMENT SERVICE

The special talents of many members of our faculty have been placed at the service of the Government in the war emergency. Eight of the staff have been granted leave of absence from Carnegie in order that they may devote their entire time to the Government. Others, though remaining on the campus, are serving on important de-

fense committees and in some cases carrying on research or acting as consultants at Government request.

RESEARCH ON THE CAMPUS

The presence on the campus of scholars and facilities for research in several of the engineering and science departments, as well as of two long-established and nationally known research laboratories—the Metals Research Laboratory and the Coal Research Laboratory—affords the Carnegie Institute of Technology an important opportunity to be of service to the nation in this crisis. Certain projects of significance in the war effort are being carried out in the laboratories on the campus. The confidential nature of these activities makes it impossible, of course, to go into detail concerning them.

ENGINEERING DEFENSE TRAINING

Since January 1941 the Carnegie Institute of Technology has been offering defense training courses of college grade at the request of the United States Office of Education. In addition to the regular day and evening courses offered on our campus, we have assisted in the development and administration of the defense training programs at the following colleges: Allegheny, Geneva, Washington and Jefferson, and Westminster. At the present time, in the spring term extending from February to June, twenty courses with an enrollment of about nine hundred students are in progress at Carnegie, and nineteen courses with an enrollment of about five hundred students are in progress at the other institutions named. In the three terms which had been completed by February 1942 there had been a total enrollment of about twenty-seven hundred at Carnegie and about sixteen hundred at the other training centers. Many members of our staff have carried excessively heavy teaching loads in order to make this program a success.

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CIVILIAN PILOT TRAINING

In October 1940 the Civilian Pilot Training program in the interest of national defense was inaugurated at Carnegie in co-operation with the Civil Aeronautics Administration. Since that time, primary and secondary courses have been offered in each regular semester and in the summer. During the first year of operation a total of seventy students completed ground-school training, and sixty of these completed flight training. Many of the graduates of these courses are now serving in posts for which their pilot training prepared them.

RESERVE OFFICERS TRAINING CORPS

Enrollment in the Reserve Officers Training Corps at Carnegie has increased tremendously in the last three years. Thus in the second semester of the year 1940-41 there was an increase of thirty-one per cent over the previous year and of sixty-four per cent over the year before that, and there was a still further increase in the first semester of the current year. The number of young men who will receive commissions or certificates at commencement—sixty-eight in the Engineer Corps and seven in the Signal Corps—is the largest in the history of the Institute. It is of interest that Carnegie ranks fourth among the colleges of the nation in the total number of engineering students who have received commissions or certificates to date.

NAVAL RESERVE

In February 1941 qualified students of engineering at Carnegie were given the opportunity to secure commissions in the United States Naval Reserve. As a result, eleven seniors were presented with commissions as Ensigns in the Naval Reserve at commencement in June 1941, and eighteen men who were then juniors received probationary commissions and will be summoned to active duty upon completion of their senior year this spring. In February 1942 the opportunity was again offered,

and a total of fifty additional students have passed the physical examination and are candidates for commissions.

WAR TRAINING COURSES

With a view to increasing the physical fitness of men students, many of whom are likely to enter active military service in the near future, Carnegie has adopted a program requiring every undergraduate student to have a physical examination once a year by the department of student health, and further requiring every regular undergraduate male student whose physical condition would not be impaired by exercise, to engage in a supervised program of physical development. During a student's first four semesters in residence a minimum program of three hours a week is required, and during the next four semesters a minimum program of two hours. At the option of the student this exercise may take the form of military drill—if he is enrolled in the Reserve Officers Training Corps—classes in physical education, intramural sports, or intercollegiate sports. The satisfactory completion of these programs is required for graduation.

In the College of Fine Arts, the departments of architecture, drama, and painting and design are collaborating in the presentation of a course in camouflage. Students in each of these departments possess skills which make them well adapted to camouflage work, and the aim of the course is to give interested students further specialized training that will prepare them for service in this highly important phase of modern warfare. The sixteen-week course, for which no academic credit is given, calls for two hours of lecture and six hours of laboratory or field work each week. Lectures are delivered by instructors from each department concerned and by outside specialists. In the current semester the course has an enrollment of twenty-five students.

In the College of Engineering, the department of electrical engineering is offering a special course, taken by all

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seniors in the department as part of their regular curriculum, in ultra-high-frequency techniques. This course, given by a number of engineering colleges throughout the country, is sponsored by Engineering, Science, and Management Defense Training, and is the outgrowth of an urgent demand by the armed services and war industry for men trained in this special field.

Fourteen classes providing training in first aid under the auspices of the American Red Cross are in progress on the campus. These extra-curricular classes, eleven of which are taught by faculty members, have an enrollment of approximately two hundred and fifty students and fifty members of the staff.

CARNEGIE DEFENSE COUNCIL

The Carnegie Institute of Technology Division of the Allegheny County Defense Council, comprising members of the administration, faculty, and student body, was organized to co-operate with the legally constituted national, state, and county civilian defense organizations. It has three principal objectives: to protect lives and property under Institute jurisdiction; to render, by extra-curricular means, all possible aid toward strengthening the usefulness and morale of persons connected with the Institute; to render all possible aid to the community in co-operation with the Allegheny County Defense Council. The Division has under its direction the following committees: Air Raid Protection; American Unity, concerned with morale; Conservation of Essential Materials; Fire Protection; First Aid; Men in Service, a committee established for the purpose of keeping in touch with Carnegie men in service, supplying them with the school publications, etc.; Publicity; and Volunteer Registration.

EMERGENCY PRECAUTIONS

With a view to possible emergencies, chiefly in the event of air attack, a Chief Air Warden and two Assistant Air Wardens have been appointed and a complete organization has been set up

to cope with dangers likely to arise under such conditions. Under the general supervision of the Air Wardens, arrangements have been made for watchers in case of fire or air raids, the establishment of emergency medical centers on the campus, and the protection of personnel, plant, equipment and supplies, and communications. A group concerned with prevention of sabotage has also been formed.

First aid stations have been established in the main educational buildings and at convenient locations in the dormitories and elsewhere on the campus. These stations, fully equipped, are under the direction of faculty and student supervisors who have had considerable training in first aid. An emergency hospital will be set up on the first floor of McGill Hall, one of the men's dormitories. Volunteer nurses from the senior class in nursing education will assist the school physicians in the emergency hospital.

Thus has Carnegie geared its activities into the war effort. It has planned its educational programs to meet the needs of the nation and of the students, placed its research staff and facilities at the service of the Government, supplied its full share of personnel for the war effort, and organized for protection of its people and property on the campus.

TO KEEP OUR STRENGTH

Those who wish to see us weak will employ every means of deception, or misrepresentation, and of fraud to keep us so. They will suggest to us that we cannot defend ourselves against Fascism without ourselves becoming Fascists. They will tell us that we cannot assert our belief in the institutions of a free society and our intention to defend them, without. . . becoming ourselves burners of books and regimenters of men's minds. We can believe them if we wish. But if we do believe them we will have lost not only our courage but our common sense.

—ARCHIBALD MACLEISH

IF THEY ARE ON GUARD!

The aspiration of a people for the God-given right to govern themselves is rarely quenched.

—ANDREW CARNEGIE



"THE PLAY'S THE THING"

Reviewing "*The Importance of Being Earnest*"
by Oscar Wilde



BY HAROLD GEOGHEGAN

Professor of the History of Art, Carnegie Institute of Technology



IN his "De Profundis," Wilde, who never underestimated his own powers, speaks of having "taken the drama . . . and widened its range and enriched its characterization," besides making of it as

"personal a thing as the lyric or the sonnet." One can only suppose that, at the time of writing, he had forgotten his own plays! A wide range and a rich characterization are precisely what we do not find in his work. With predecessors like Congreve and Gilbert, it can hardly be said that he widened the range of drama; and, as for characterization, I can think of no dramatist of the first rank—and Wilde with all his limitations is one—who thought less about it. His "serious" characters—the Windermers, the Chilterns, Mrs. Chevelly, and Mrs. Allonby—are lifeless dummies, filched from Dumas fils, and other French dramatists; his non-serious characters are original and delightful, but there are just two of them, the languid and witty young man-about-town—the same young man whether he is called Algernon or Jack or Lord Goring or Cecil—and the complacent and humorless dowager, variously called Lady Bracknell, Lady Caroline Pontefract, or the Duchess of Berwick. Any one of the young men and any one of the dowagers could be transferred from one of the plays to another without affecting it at all.

Wilde is sometimes spoken of as a satirist. There is little to support this claim. He was too much of a snob, and too great an admirer of the society he portrayed, to be a very severe censor of it.

It is not as a creator of character or as a satirist that Wilde takes his important place in English dramatic literature, but as a stylist and a wit. He makes one of his characters say flippantly: "In matters of grave importance, style, not sincerity, is the vital thing." I am not sure that Wilde did not take this dictum more or less seriously. His dialogue does not reproduce the actual speech of the eighteen-nineties any more than Congreve's did that of the sixteen-nineties. No one in either age spoke with such crisp elegance or in such nicely measured periods. Both writers had the same dazzling brilliancy of wit; in both, epigram follows epigram and paradox paradox in such rapid succession that the audience is out of breath trying to keep pace. Indeed this prodigal brilliance is probably one of the reasons why neither Wilde nor Congreve seems as effective on the stage as on the printed page. Sheridan, less witty than either, knew his audiences better.

"The Importance of Being Earnest" is Wilde's latest and best play. In it alone does one get the unadulterated Wilde flavor. In the earlier plays the trite plots and the conventional principal characters are almost impossible to take seriously. It is only when the author forgets his plot—which fortunately he frequently does—and lets his wit crackle apropos of nothing in particular, that these plays can still be

considered good entertainment. But in "The Importance of Being Earnest" we are no more concerned with the world of fact than we are in "The Pirates of Penzance." With a child who has been left in a handbag in mistake for the manuscript of a three-volume novel and a heroine who feels unable to marry the man she loves because his name is not Ernest, we are in a fantastic world, a world of paradox, where no serious emotions are permitted to intrude. Wilde is on his own ground; he turns on his epigram-machine, and it functions at top speed; he invents one absurd situation after another.

To read the play is a pure delight. I am not sure that it is quite so much of a delight to see. The reader can lay aside his book for a moment to chuckle; the spectator has no such opportunity; he may miss an even better mot if he laughs too long at the first one. Shaw is quoted as saying of the play that it "wastes your time because it does not touch you." Of course it is not meant to touch one, but there is something in the stricture. A whole evening without one single touch of humanity, even in a fantasy, ends by being tiresome. One becomes very conscious of a hard mechanical quality which one can ignore while reading it.

And the paradoxes are not all equally

brilliant; many of them suggest a too frequently used recipe—things like "Hesitancy is a sign of mental decay in the young and physical weakness in the old," or "The absence of old friends one can endure with equanimity, but even a momentary separation from anyone to whom one has just been introduced is almost unbearable." There is a good deal of this sort of thing. Sometimes, too, when the author has found a good thing, he shows an unwillingness to let it go. I could swallow the cucumber sandwiches in the first act, but the interminable muffins in the second were too much for me.

The satisfactory performance of a Wilde play is a difficult matter. The sense of style in the writing must be equaled by a sense of style in the acting. Wilde most obviously did not "hold a mirror up to nature," so that any attempt at realism is out of the question, and the actor's experience of men and things serves him not at all. One hears much of the difficulty of speaking verse; the difficulty of speaking artificial prose is even greater. It must be spoken neatly and incisively and, above all, with an "air." The conservatoire-trained French actor can do it, but very few English or American actors that I have seen. That the director, Mary Morris—and when it comes to styles of



STUDENT PLAYERS IN A SCENE FROM "THE IMPORTANCE OF BEING EARNEST"

acting, no one knows any more than Miss Morris—got an approximation to the desired style from her young and comparatively inexperienced actors is something of an achievement. The Lady Bracknell in the earlier performances and the Gwendolen and the Cecily in the later succeeded in hitting the right note. Lady Bracknell, specially, spoke her preposterous lines as if they were, to her, profound truths!—lines like "To be born, or at any rate bred, in a handbag seems to me to display a contempt for the ordinary decencies of life that remind one of the worst excesses of the French Revolution," or, when Jack tells her that he has lost his parents, "Both? that seems to me like carelessness."

The scene between the two girls in the second act, when Gwendolen feels that "it becomes more than a moral duty to speak one's mind, it becomes a pleasure," was excellently played. Of the same pair in the earlier performance, the Cecily had perhaps too little style and the Gwendolen rather too much. The four young men were amusing, but all four seemed a little inhibited.

Miss Prism, that "female of repellant aspect, remotely connected with education," was played as a fluttering old maid, which, I think, was not Wilde's intention. I could have wished for a more ponderous solemnity in Dr. Chasuble.

Alice Morgan's black and white stylized settings were ingenious and amusing, though I thought a little lugubrious for so light a comedy. The setting in the first act suggested a period rather earlier than 1895, and Lady Bracknell's taste rather than Algernon's, whose ideas of interior decoration would doubtless have been modeled on Wilde's famous house in Tite street.

WHAT DEMOCRACY IS

It is fundamental that liberty is not a grant by government, but that government is a delegation of power by people who have liberty, and that this government must always be subject to their control.

—NICHOLAS MURRAY BUTLER

CARNEGIE TECH SYMPHONY ON THE AIR

BEGINNING Thursday, April 2, from ten to ten-thirty P.M., a portion of the spring concerts given by the Carnegie Tech student symphony in the Carnegie Music Hall have been sent out over WCAE. The first broadcast took place from a concert in which the chorus and orchestra participated, under the baton of Dr. Frederick Dorian. The music of the string ensemble, under the direction of Dr. Karl A. Malcherek, was on the air on Sunday evening, April 19; and the final concert of the season, played by the student symphony under the direction of Dr. J. Vick O'Brien, will take place on Sunday evening, May 10.

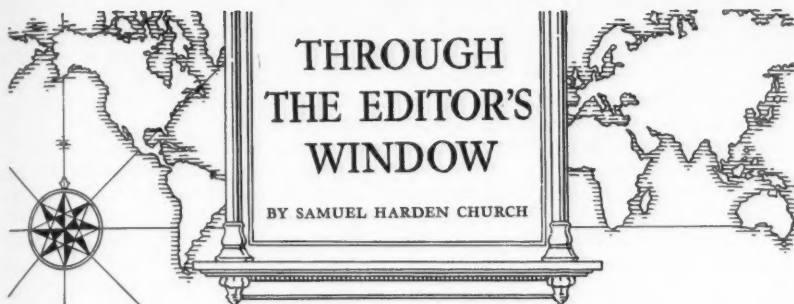
NO ANNUAL OPEN HOUSE

DUE to the speeding-up processes of education at the Carnegie Institute of Technology, it will be impossible to have the annual open house this year. This popular occasion, held for the purpose of exhibiting the work of the various colleges for the preceding year, will be resumed when the normal college schedule is again in use.

EDUCATION NEVER STOPS

We have many educational agencies, of which the home, the church, and the community rank with the school, potentially at least, as the most important. But in these days of mass schooling, we are inclined to place more and more responsibility for education upon our schools alone. The result is undue emphasis on a single phase of education—intellectual development. Pretentious buildings with modern equipment; approved courses of study leading to credits, certificates, diplomas, degrees; and all the other outward manifestations of academic respectability, so anxiously maintained by the schools, do not in themselves insure the well-rounded development of the whole individual. Proficient as the students in our schools may become in many subjects, they are still unprepared for life in a democracy until they have learned how to live "with malice toward none; with charity for all; with firmness in the right, as God gives us all to see the right."

—CHARLES R. MANN



THE ASTOUNDING ARGUMENT OF THE CONSCIENTIOUS OBJECTORS

THE case of a prominent citizen who, because of conscientious objections, refuses to enter the armed service of the United States as a soldier has attracted popular attention in the newspaper columns. This gentleman has a few kindred associates who hold the same opinion with him—that it is against the divine ordinance to kill in self-defense; and we stand aghast when we view their smug complacency all together. America is to be defended for them while they hold fast to the shelter of a prison. The man who thus makes himself a conscientious objector when his country is at war, and when practically all his fellow citizens hold themselves available for service up to the last sacrifice, has rendered himself liable in the field of morals, if he is an honest man, to an unhappy awakening before his soul when the conflict shall have ended. Let it be supposed for the moment that all Americans declare themselves to be conscientious objectors in this war. In that case Hitler would quickly land his forces on our shores, and the country would be his.

The fact that the number of such persons is inconsiderable does not affect the abasing folly of their argument. They say, in substance, that it is better to be safely locked in jail than to fight for their country at the risk of death; and when told that they are throwing away the heritage of their fathers

which they should preserve for their children, they answer that the Bible forbids them to kill. If their bigoted logic is sound, the patriotism of our people is a sham, the country is not worth fighting for, and the sooner we all declare for an obstinate and unshakable passivism the sooner the carnage will be stopped. We shall then timidly degrade ourselves with the chains of slavery that have been fastened upon those once proud and free people of Europe who have fallen in succession before the insatiable foe.

The prohibition against killing, upon which the conscientious objector relies when he refuses to serve his country, occurs in the Ten Commandments. Here are three of these divine rules (Deuteronomy 5: 17-20):

Thou shalt not kill.

Thou shalt not steal.

Thou shalt not bear false witness.

These are individual inhibitions, and the one forbidding to kill relates entirely to premeditated murder. The right of battle was urged on the people from the divine heights long after Moses had given them the Tables of Stone, which were meant to make good citizens through all time.

They say that God forbids them to kill. It was God who, when Elisha was endangered, filled the air with fighting angels; God who commanded the ruthless destruction of his enemies at Gibeon, where the sun and the moon stood still until the battle was finished; God who put courage into the heart of young

David to slay the giant Goliath; God who inspired Jacl to drive the nail into the brain of Sisera, the Philistine captain; God who ordered the slaughter at Jericho, when the walls fell down; God whose angel slew the firstborn in every native family in Egypt; and it was God who devised the killing of seventy-two kings when they had surrounded his people on their way to the Promised Land. Verily, there were no conscientious objectors in the Land of Canaan when God called his foes to their final account.

CHIANG KAI-SHEK

A GREAT character has arisen in these recent weeks to startle mankind with the suddenly developed qualities of a world statesman. Chiang Kai-Shek has for four and a half years held China against the rapacity of Japan—a smaller but far better equipped foe. How he did it, considering Japan's quick conquests over supposedly stronger nations, is one of the deep mysteries of this war. America gave to him generously from her purse, but in the growing demands against the German aggression she could not then reach him with her materials of war. All this was to come later. And still he held his people together, and fought with unremitting zeal and courage.

When the Japanese captured his coast cities, which were the nourishing centers of most of his universities, he moved these institutions inland, over mountains and streams to safer locations—not the buildings, of course, but the faculties and students, and much of the equipment; and the eternal feeding of the spirit continued, almost without grave interruption. He remembered John Milton's declaration after the Cromwellian wars: "Our state cannot be severed. We are one."

But when China was assimilated into the war of the United Nations, Chiang Kai-Shek grew immensely in stature. His visit to India, accompanied by that brilliant consort upon whom America

has many spiritual claims, was an act of the highest constructive genius; for he brought back with him the consent of India to enter the war provided that England would give to her the dominion status already provided for in the Statute of Westminster (December 11, 1931). And when the Chinese generalissimo communicated these tidings to London, Winston Churchill accepted the condition, and steps are under way to put it into effect through the visit from Sir Stafford Cripps. The diplomacy of Chiang Kai-Shek is of supreme importance to the cause of liberty, because China and India combined have a population of 800,000,000; and just as soon as they can be efficiently armed, Japan, a tyrannical, atrocious, and depredating neighbor, will be disarmed and put back in her proper place as an island tribe of inherent and lawless barbarians.

Another idea is coming into the public mind, based upon this achievement of the Chinese statesman. When the war is ended, and the territories of the Pacific Ocean are regrouped in a revised scheme of government, Chiang Kai-Shek will in all probability be profoundly considered as the chief governor of the Asiatic nations. The whole philosophy of his life commends him for such a presidency, for he symbolizes liberty and democracy against the ambitious aggressions and piratical incursions of the Japanese.

THERE WILL ALWAYS BE
AN ENGLAND

THERE are many soft-brained people in America who are innocently doing Hitler's work in this country from day to day, just as if they were on his pay roll among the fifth-column men who represent his advance guard on our shores. The German propaganda which they are spreading in every conversation takes this form: England is going to fight until the last American dollar is spent and until the last American soldier is killed.

Hitler himself could not utter a more false, satanic, and destructive phrase than that. Let us not forget that every part of the structure of civilization in Europe fell before the devouring flame of the beast except England. Let us not forget that England, supinely unprepared against the mighty equipment of the aggressor, endured alone the invasions of that flock of evil birds which every night for two years cast death upon her brave people and destruction upon their majestic habitations of a thousand years. And when nearly everything else in other lands that free and happy men had developed was gone, let us not forget that, amidst the newborn tyranny of a ravished Europe, it was England alone that held the torch of liberty aloft until the fast-spreading conquest of the German conspirators forced America to join in the War for Freedom.

THE TURN FROM PEACE TO WAR

A LETTER COMES to the Editor from a friendly reader, bearing these challenging words:

"But were you not one of those accursed isolationists? Was there not a poem in the *CARNEGIE MAGAZINE* from the pen of the Editor with a refrain like this, 'We tell you our America will never fight again'? I think there was, and I have an autographed copy of it on my library wall. Now, how can such things be, and overcome us like a summer's cloud?"

The writer of that letter is entitled to an answer, and the patient reader will forgive the necessary personal references. In 1934, when the Hitler infamy had already shown its power in his personal assassinations of the "purge," and when the whole amazing deposit of books by German Jews had been burnt by him in the streets of Berlin, the Editor felt that a European war was in the making; and he was proud to join with the rest of the nation in the effort to keep our people away from the consuming conflagration. He

was not then, nor at any time before or since, an isolationist. Everybody in America was against our participation in the war of indiscriminate slaughter and destruction that was going to be fought by ruffian adventurers for their private spoil. So he wrote the poem, which was printed in the *CARNEGIE MAGAZINE* in December 1934 and in most of the newspapers of this country, the first verse of which reads thus:

Ye noble lords of Downing Street who rule the
troubled waves,
You ruthless tyrants at Berlin who make your
people slaves,
You son of Caesar seated grim where storied
Tiber flows,
You Oriental neighbor where ambitious empire
grows,
You anxious Gauls who hold the watch upon
the tranquil Seine,
We tell you our America will never fight again.

Other verses told of an America armed to the teeth, but only for defense, and determined to guard liberty and peace together, as a solace and a blessing to mankind.

The war cloud developed so rapidly, however, that in a few months it became apparent that American possessions in every part of the world were immediately imperiled and would soon be engulfed in the boiling cauldron; the Berlin monster had marked our land for conquest; every day brought an invasion of our rights; and a fundamental principle was then evolved from this inflammable situation—namely, that no war can ever now be waged anywhere upon the earth without America's being dragged into it. From that time, in 1935, the author of the poem united with the growing mass of the nation who became awake to the urge for preparation and defense; and they all began to regard the persistent isolationists as men who were ostrich-bred to the point of fanaticism and death.

But in the meantime, the quick march of events showed that the poem referred to by our correspondent was found to exploit an indefensible proposition, and the author of it proposes that it should be burnt by the public hangman.

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